Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.
Index of Composers and their Works.
Catalogue of Manuscripts compiled by Margaret Crum.

B.2.	William Lawes.
B.3.	William Lawes.
D.229.	William Lawes.
D.238-40.	William Lawes.

REEL TWO

C.44.	Loose papers collected by Edward Lowe, 1661-82.
C.53.	Christopher Gibbons.
C.54-8.	Christopher Simpson, 'Months and Seasons'.
C.59-60.	Fancies and divisions for two bass viols.
C.61.	Divisions etc.

REEL THREE

C.64-9.	Fantazias and In Nomines.

REEL FOUR

C.71.	Divisions.
C.72-3.	Stage music.
C.77.	Christopher Simpson and John Jenkins.
C.78.	Benjamin Hely.
D.251.	Benjamin Hely.
E.428.	Benjamin Hely.
C.79.	'Italian Sonatas'.

REEL FIVE

C.81-8.	Music from the North family, Kirtling.

REEL SIX

C.89-91.	Music from the North family, Kirtling.
C.98-100.	Music from the North family, Kirtling.

REEL SEVEN

C.101.	Music from the North family, Kirtling.
E.406-9.	Music from the North family, Kirtling.
MS.North e.37.	Music from the North family, Kirtling.
C.92.	Coperario.
C.95.	Instrumental pieces and songs.
C.102.	Christopher Gibbons and Thomas Baltazar.

REEL EIGHT

D.205-11.	John Hingeston.

REEL NINE

E.382.	John Hingeston.
D.212-16.	Early In Nomines.
D.229.	See Reel One.
D.231.	Christopher Gibbons.

REEL TEN

D.233-6.	Airs, etc.
D.238-40.	See Reel One.
D.241-4.	Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7.	Part books copied by John Merro.
D.251.	See Reel Four.
D.261.	John Jenkins.

REEL TWELVE

E.382.	See Reel Nine.
E.406-9.	See Reel Seven.
E.410-14.	Richard Rhodes's part books.
E.415-18.	Pavans, etc. Incomplete part books, 1641-2.
E.428.	See Reel Four.
E.429.	Sylvanus Taylor.

REEL THIRTEEN

E.430.	Christopher Simpson.
E.431-3.	'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.	'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.	Fantazias.

REEL SIXTEEN

E.433-6.	'New Consort Books', 1677.
F.570.	'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.	H.G.'s part books.
E.451.	Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.	John Jenkins.
F.568-9.	Two, from a set of five, part books. Airs and fantazias.
F.570.	See Reel Sixteen.

REEL NINETEEN

F.573-4.	String music, Philip Hacquart etc.
G.612.	Valentine Oldis.
MS.Mus.c.39.	Divisions for bass viol.
MS. North e.37.	See Reel Seven.
Printed book Mus.184.c.8.	MS. divisions added to The Division Violist, 1659.

REEL SIXTEEN

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

E.433-6.	'New Consort Books', 1677.
F.570.	'New Consort Books', 1677.

MSS.Mus.Sch. E. 443-6, F.570

E.Lowe's 'New Consort Books', acquired 1677, in which new music by English and German composers and by J.B. Lully was copied by himself and others during the last quarter of the 17th cent. indexed by Lowe. F.570, the Tenor book, was added to the set for four-part music, but was not indexed. The parts are (i, ii) first and second treble; (iii) bass; (iv) through bass; (v) tenor. The names of 'Andrea Kneller Org: Lubecensis' and 'John Kneller' were inscribed in the front of iv, dated by Lowe 25 May 1680.

1 - 15. Music copied by Lowe.

1. John Blow's setting of 'Go perjur'd man', string parts and through bass. i - iii, p.1; iv, p.16.

2-5. Three-part airs.

2. Mr. Poole, suites of airs in D, A. D, G mi., B♭., and D mi., numbered 1-16. Through bass only for nos. 5-16. i-iii, pp.4-7; pp.1-11.

3. Mr. William Hall, 8 airs in G mi. and B♭. Through bass only. iv, pp.12-15.

4. Italian airs. i, pp.24-7; ii, pp.26-9; iii, pp. 22-5; iv, pp.17-19.

5. Dr. Christopher Gibbons, suites of airs in G mi., D mi., and D, numbered 1-19. i, ii, pp.40-9; iii, pp.38-45; iv, pp.31-8.

6. James Hinton, 8 airs in B♭. i, pp.49-53; ii, pp.50-4; iii, pp.46-9; iv, pp.39-42.

7. Jean Baptist Lully, 12 four-part airs. i, pp.54-9; ii, pp.56-61; iii, pp.50-5; iv, pp.43-8; v, pp.2-7.

8. Mr. King of St. Martins, near Charing Cross, 10 three-part airs in G mi. i, pp.60-4, 66-7; ii, pp. 62-6; iii, p.56-9; iv, pp.49-52.

9. Mr. King, 'Sonetta after the Italion way for 2 violins and a through base'. i, pp.66-7; ii, pp.68-9; iv, p.53.

10. 'Mr. Kellers Ayres' for various instruments, probably copied from the autograph parts, MS.Mus.Sch.C.44, fols.72-7. i, pp.65, 68-79; ii, pp.70-81; iii, pp. 60-7; iv, pp.54-58.

11. Richard Goodson I's four-part airs. i, pp.80-3; ii, pp.82-5; iii, pp.68-70; iv, pp.59-60; v, pp. 8-10.

MSS.Mus.Sch. E. 443-6, F. 570

12. Goodson's 'last 5' in G: the Almain added in the hand which wrote nos. 16-23. i, pp.86-9; ii, pp. 88-91; iii, pp.72-5; iv, pp.63-5; v, pp.12-15.

13. Jean Baptist Lully, 'newest Ayres for 4 partes Ballet de Prosperpine' 1680. i, pp.92-105; ii, pp.44-103; iii, pp.78-91; iv, pp.67-78; v, pp.16-28.

14-15. Airs for three parts.

14. R. Goodson I, 'composed for the Theatre Music, Act, 8 July 1681'. i, pp.106-8; ii, pp.105-7; iii, pp.92-3; iv , pp.79-80.

15. Mr. Mitternacht. Suites of Airs in D mi., B♭., G mi., and (through bass only) E mi. i, pp.116-22, 110-14; ii, pp. 114-20, 108-12; iii, pp.98-104, 94-7; iv, pp.81-93.

16 - 23. Music copied by a second writer assisted by a third hand in nos.19-20.

16-18. Four-part airs from works by Jean Baptist Lully.

16. Le Triomphe de l'Amour 1681. i, pp.123-36; ii, pp. 121-34; iii, pp.105-18; iv, pp.94-107; v, pp.43-9.

17. Cadmus et Hermione 1673. i, pp.137a-41; ii, pp. 135-41; iii, pp.119-25; iv, pp.108-14; v, pp.43-9.

18. Phaeton 1683, listed in the order of the Bass books; i, pp.142-3, 152-7, 144-51; ii, pp.142-5, 154-7, 146-53, no part for 5 airs in F ; iii, pp.128-41; iv, pp.115-30; vi, pp.50-3, 62-5, 54-61.

19. Henry Hall, Chacone in B♭ for treble, tenor and through bass. Treble and bass parts in a third hand. i, pp.160-1, corrected by the second hand; iv, pp. 131-2; v, pp.66-7.

20. 5 airs belonging to 19, treble and through bass only. Copied by the third hand. i, pp.162-3; iv, pp.133-4.

21. Dr. John Blow, Chacone in G; lacking through bass. i, pp.164-7; ii, pp.160-3; iii, pp.142-5; v, pp.68-71.

22. Lully. Four-part airs from Acis et Galatée 1686. i, pp.168-77; ii, pp.164-73; iii, pp.146-55; iv, pp.139-47; v, pp.72-81.

23. 'Mr. Grabus Ground' and a ground in F. iv, p.50.

24. Through bass of a suite in E mi., copied by Lowe and the second hand. iv, p.199.

25. Pencilled ground, in G mi. ii, p.206.

26. Tenor to the choris in Carissimi's Judicium Salamonis, copied by R. Goodson I. v, pp.92-3.

E 443-6, F. 570.3

MSS.Mus.Sch. E. 443-6, F.570

i - iii, v: oblong 4^{o}, 210, 212, 164 and 94 pages. Quiring normally in fours. Watermark Fleur de Lys resembling Heawood 1780. Ruling: six staves to a page and red marginal ruling. Lowe paginated i-iii. ii and iii were 'Bought, and bound for the Musick Schoole 9th May 1677'. iv: large oblong 4^{o}, xi + 20 pages. Quiring normally in fours. Watermark Bend and Lily, initials RC or RG, resembling Heawood 150. Ruling: six staves to a page and red marginal ruling. Paginated by Lowe. 'Made, and bound by Mr. Short, 28 Feb. 1676/7 pre: 6s.6d.' Binding: 1 - iv, rough calf with blind fillets and ornaments, blind tooling on edges of the boards. Paper labels in Lowe's hand; v, vellum on boards; R. Goodson I wrote the title 'Tenor Violin' in ink on the front. Lowe's no.25. In 1682 catalogue ('4' corrected to '5 Books' to include F.570). Music School A.3. 13-16, A.3.24. Hake nos. CXL, CXLV.